

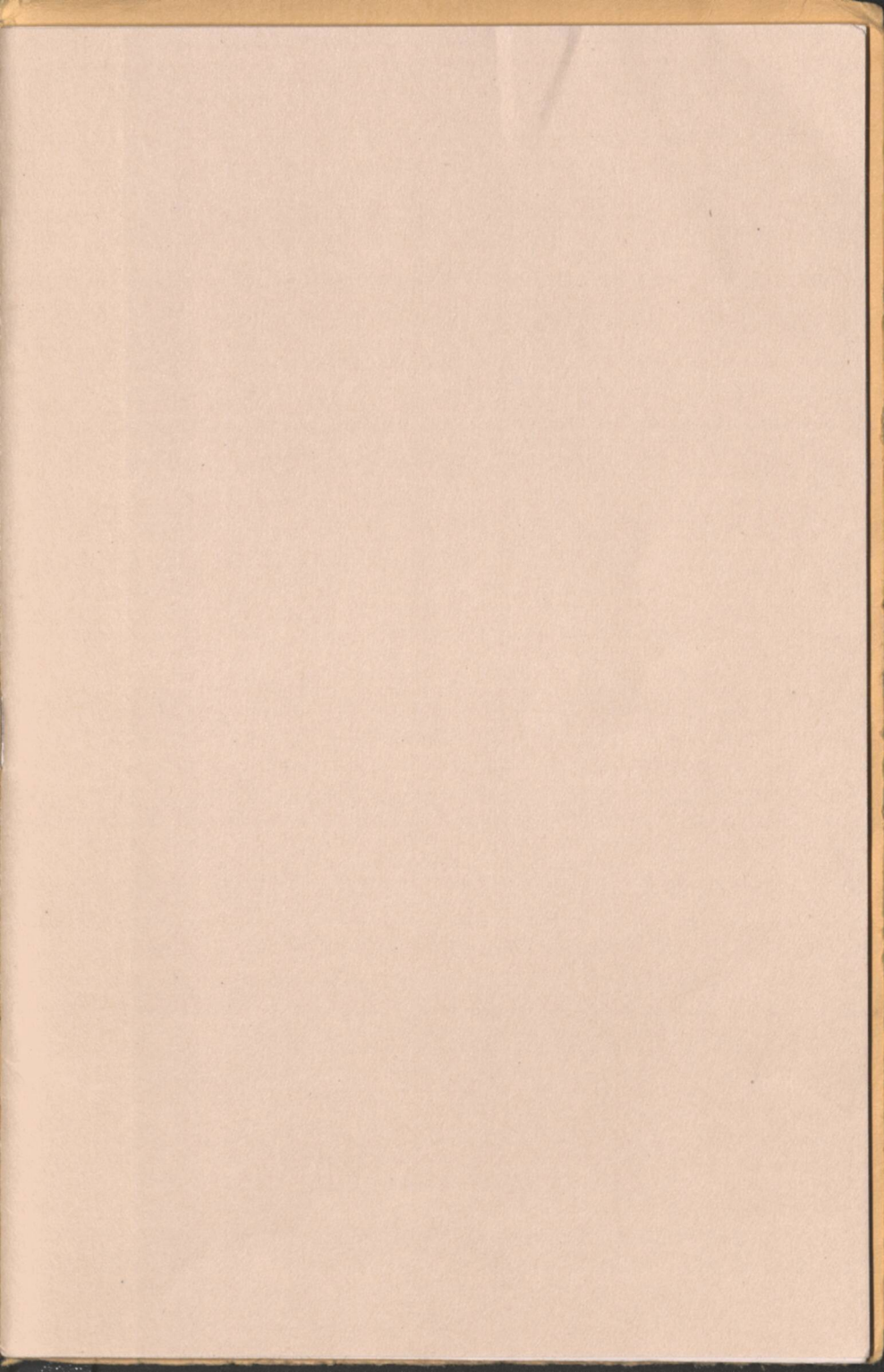
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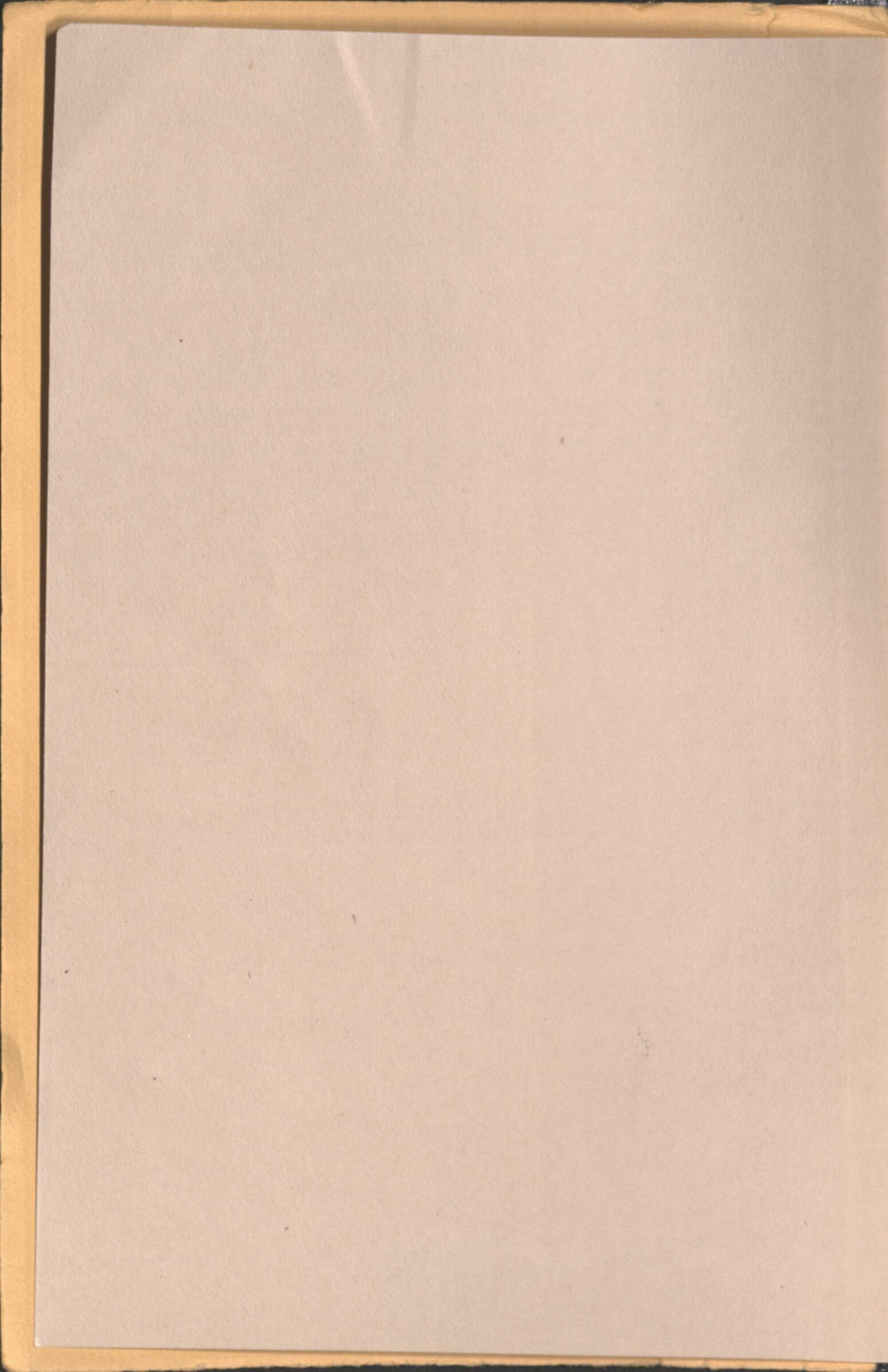


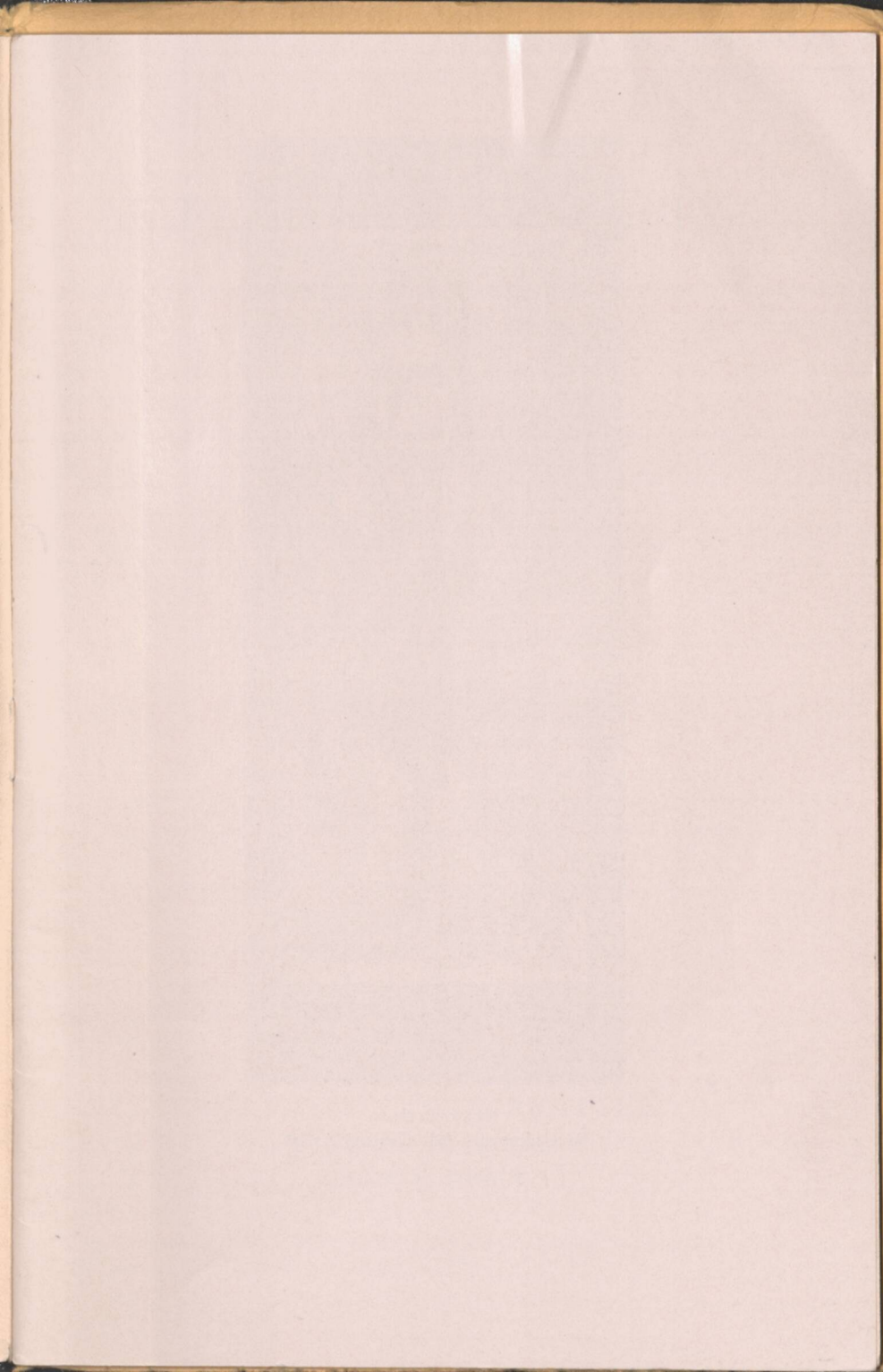
JAPANESE ART
○ EXHIBIT ○

ART INSTITUTE *of* SEATTLE











KONGARA DOJİ
By Unknown—12th Century Artist

JAPANESE ART EXHIBIT

SPONSORED BY

China Club of Seattle
Japan Society of Seattle
Far East Society of Seattle
Department of Oriental Studies
of the University of
Washington

AT THE
ART INSTITUTE OF SEATTLE
MARCH NINTH TO THIRTIETH
NINETEEN -THIRTY

Errata

- Page 11, No. 12, instead of Tyosai Kawanabe,
read *Gyosai Kawanabe*.
- Page 11, No. 14, instead of Kwazan Watanabe,
read *Kazan Watanabe*.
- Page 11, No. 19, instead of Nanzo school, read *Nanso*.
- Page 12, No. 24, instead of Gisson, read *Gion*.
- Page 13, instead of Fujimara, read *Fujiwara*.
- Page 15, No. 39, instead of "Daruma" read "*Hotei*."
- Page 15, No. 41, instead of Kaiku Sosho, read *Haiku Sosho*.
- Page 15, No. 56, instead of Bai excelled, read *Bai Itsu excelled*.
- Page 15, No. 60, instead of Ukoko, read *Ukoku*.
- Page 16, No. 71, instead of Un Poi Nagai, read *Un Pio Nagai*.
- Page 16, No. 82, instead of Seiga, read *Seigi*.
- Page 18, No. 121, instead of Jukinobu Kiyohara,
read *Yukinobu Kiyohara*.
- Page 19, line 22, instead of Togokuni, read *Toyokuni*.
- Page 22, No. 152, instead of 10th century, read *12th century*.
- Page 22, No. 153, instead of 10th century, read *13th century*.
- Page 22, No. 157, instead of "This is a Greek art,"
read "*This is a Greek influence*."
- Page 22, No. 163, instead of 12th century, read *18th century*.
- Page 22, No. 168, instead of Incense Burner and Pair of Peacocks,
read *Incense Burner, Pair of Peacocks*.
- Page 26, line 17, instead of This metal, read *Thin wire*.
- Page 27, No. 191, instead of Two Cloisonne Cases,
read *Two Cloisonne Vases*.
- Page 31, No. 279, instead of Lyemitsu's wedding,
read *Iyemitsu's wedding*.



Foreword

THIS present exhibit of Japanese art is the first of a series of exhibitions which it is planned to hold in Seattle in order to stimulate interest in the Orient and to create a better understanding and good will between the Far East and the people of Seattle and the Northwest, through contact and knowledge of the finer work in the arts of the Far East.

These exhibitions are being jointly participated in by the Art Institute of Seattle, the China Club, the Far East Society, the department of Oriental Studies of the University of Washington, and the Japan Society. The joint committee of the Seattle Oriental Art Exhibit is composed of P. C. Hisken, chairman; Dr. W. G. Hiltner, vice-chairman; A. E. Holden, secretary, and Dr. W. S. Beekman, Willis Brindley, Richard E. Fuller, Dr. Herbert H. Gowen, Professor Eldon Griffin, Stanley Griffiths, A. F. Haines, Dr. William L. Hall, J. D. Hatch Jr., Professor W. Isaacs, Lew B. Kay, O. A. Kjos, K. J. Middleton, S. Okamoto, Clifton Pease, W. E. Priestley, O. B. Rupp, Mrs. William Savery, Dr. Erna G. Spier, Joshua Vogel, and S. Yamanaka.

The present plan of this committee is to hold a four-year program in order to represent the Orient in the best possible manner. This, the first year, has been devoted to Japanese art. The second year is to be China, Korea and Tibet; the third, the Philippines, Java, Borneo and the Malay archipelago; and the final year, India, Persia, and the Near East.

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It is planned to have all of the material gathered for these exhibitions come, as far as possible, only from available pieces in the Northwest.

All of the material gathered from this present exhibit comes only from collections here in Seattle. We wish to take this opportunity of thanking all those who have been so generous in placing their collections at the disposal of the committee, for its exhibition, the many who have contributed freely of their time and services to this work, and the others who have given financially in order to make this exhibit possible.

It is hoped that the succeeding exhibitions in the three years to come will be received with the enthusiasm and interest which has been shown this one, and that the amount of material for selection will be as large and fine.

JOHN DAVIS HATCH, JR.,
Director, Art Institute of Seattle.

Introduction

ALTHOUGH Japanese painting originated in China, it is undoubtedly a mistake to suppose that the Japanese have been merely imitative in art. It was inevitable that the great empire of the continent, with its ancient civilization, should be to Japan more than Italy and Greece have been to western Europe. But in their art there is always a difference; and in certain schools and periods the Japanese genius has triumphantly asserted its special gifts and qualities.

Japanese painting ignores the cast shadows of nature. It attempts no sculptural effects. It insists very little on the relief of objects portrayed, and prefers the suggestion of modelling to its actual representation. It employs an empirical system of perspective. It does not aim at the complete representation of a scene, but, selecting the significant elements, uses blank space as a factor in the design. Though the Japanese artists study nature with ardent attention, their aim is to train the memory so that when what they wish to paint is completely visualized they shall be able to record the mental image with the utmost vividness and truth. They concentrate on life, movement, character, but always with an eye to decorative effect. Their technique follows that of the Chinese. The medium is Chinese ink, a substance yielding tones that range from deepest lustrous black to silvery-grey, water-colours, to which rice-paste or diluted fish-glue is sometimes added, according to the pigment used. Paintings are either in ink alone, or light-coloured or full-coloured. The ma-

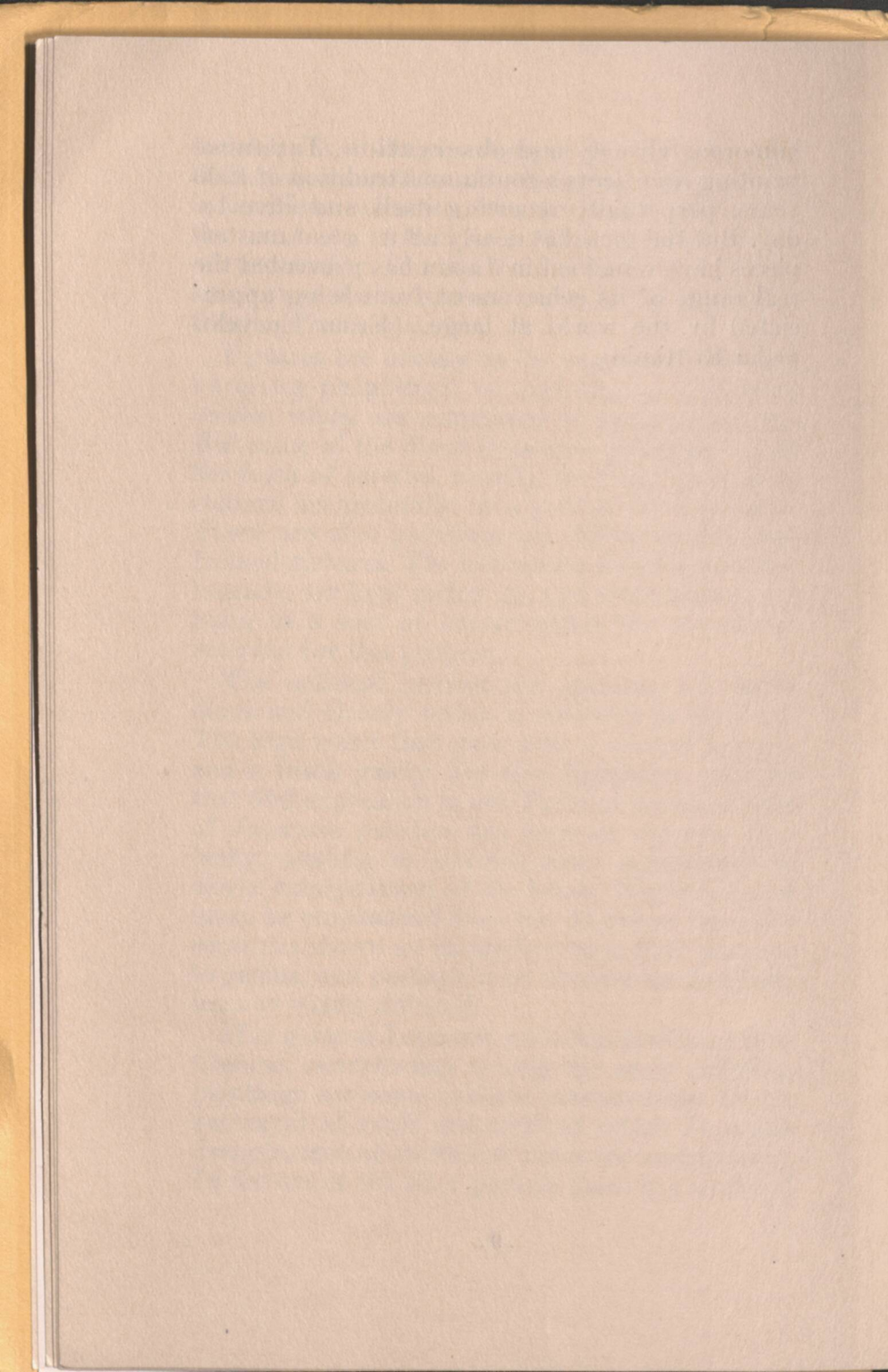
terial is silk or absorbent paper. Anything like the elaborate confection of a European oil-painting is therefore unknown. The expressive strokes of the brush are valued as a direct communication of personality, like the handwriting which, also employing the brush, not a pen, is an invaluable training for the painter.

Pictures are usually in the form of kakemono, hanging-paintings, or makimono, horizontal scrolls, which are sometimes of immense length. But some of the finest Japanese paintings are in the form of screens, usually six-fold; these, if in colours, are generally on a gold or silver ground. There are also paintings on sliding-panels, and framed pictures. The kakemono, mounted on fine brocade, are kept rolled up, and when shown, are hung in a sort of alcove called the tokonoma, reserved for this purpose.

The national instinct for neatness, for fastidious and cleanly order, is reflected in their art. The high spirit that goes with a martial temper, and a frank gaiety, are also distinctive qualities that find expression in art. Perhaps the chief bane of Japanese painters has been an extreme dexterity, tending to sacrifice inner significance to clever manipulation of the brush. Nevertheless it must be emphasized that the Japanese have for centuries shown an instinctive taste that amounts to genius; and perhaps in no country has fine taste been so widely diffused.

If in general Japanese art is less profound than Chinese, nevertheless among the early religious paintings are some sublime masterpieces. In the portrayal of swift and strident action Japanese draughtsmen of mediaeval times are unsurpassed. In the art of the later periods there is a world of

humorous vivacity and observation. Japanese painting represents a continuous tradition of 1200 years, perpetually renewing itself and alive to-day. But the fact that nearly all its great masterpieces have remained in Japan has prevented the real range of its achievement from being appreciated by the world at large. (From Encyclopedia Britannica.)



Paintings

- No. 1. Three rolls of painting of Shaka by Shubun.
Shubun was a priest of Sokoji temple of 14th century and also was the first leader of the Hokuso school.
- No. 2. "Kongaradoji" by unknown artist.
A typical 12th century Buddhistic painting.
- No. 3. A pair of rolls of Landscape by Sesson.
Sesson was a noted artist of the Hokuso school. (16th century.)
- No. 4. Landscape by Buncho Tani.
Buncho was the first noted artist of the 19th century.
- No. 5. Historical painting by Buncho Tani.
- No. 6. Figure Study by Goshun Matsumura.
Goshun, a pupil of Busson, was the first leader of the Yojo school and was also a musician. (Early 19th century.)
- No. 7. "Two Deers at Moonlight" by Keibun Matsumura.
- No. 8. Painting of two ladies on Lake Biwa by Yeishi Hosoda.
A Samurai (nobleman) of the 18th century. Painted idealistic subjects in the Ukiyo-ye style.
- No. 9. "Dessan" by Kazan Watanabe.
Kazan was a very patriotic artist, who followed the school of Buncho. Later he established the Kazan school of painting, which had many followers.
- No. 10. "Ohgishi Viewing the Monument" by Kyosho Tachihara.
Kyosho followed the schools of Buncho and Kazan.
- No. 11. Historical painting by Yosai Kikuchi.
A great historical artist, who was also noted as an expert in the classification of paintings. 1787-1878.
- No. 12. "Fujimusume (Girl and Wisteria)" by Tyosai Kawanabe.
A student of various schools of paintings such as Ukiyo-ye, Kano, and Tosa. He was one of most influential leaders in Meiji period. (19th century.)
- No. 13. Landscape by Koseki Nakanishi.
Koseki Nakanishi was a pupil of Kaisen Oda and was a well-known Nanga artist of early Meiji period at Kyoto. This is called one of his best paintings. 1807-1885.
- No. 14. "Bird and Flower" by Shuki Okamoto.
Son of a famous soldier and pupil of Kwazan Watanabe. He specialized in birds and flowers. 1784-1861.
- No. 15. Three rolls of Buddhistic paintings by unknown artist.
Center figure—Shakamunibutsu. Both sides—Wakishi.
- No. 16. "Setonakai" (two rolls) by Kiyoshi Watanabe.
Kiyoshi belonged to the Tosa school, which developed the only original style of painting free from Chinese influence. (Late 18th century.)
- No. 17. "Butterfly and Flowers" by Katei Taki.
Katei Taki was a famous artist of Meiji period. He painted chiefly in the style of Seppo Ohoka. 1843-1902.
- No. 18. Landscape by Shohin Noguchi.
She was a poet and painter during the period Meiji and studied under Taizan Hine.
- No. 19. Landscape by Taizan Hine.
He was a well-known artist of Nanzo school and was also a poet. (Early 19th century.)

- No. 20. "Kiku Hido" (painting of everlasting life)
by Kwogyo Terazaki.
Professor of Tokyo art school and a member of the executive jury of Bunten or Imperial Salon. Meiji period.
- No. 21. "Monkeys Under the Pine Tree" by Gaho Hashimoto.
Well-known professor of Tokyo fine arts school. He established the Bijitsuin Salon. Imperial. Meiji period.
- No. 22. Landscape by Gaho Hashimoto.
Painted at the age of 18, while a student under Shosen Kwano. Meiji period.
- No. 23. Landscape by Tessai Tomioka.
A son of a Shinto priest, who showed his genius in poem, handwriting and literature. He was a member of the jury of Imperial Salon, and died a few years ago at age of 93.
- No. 24. Landscape, Painting of Bamboo, and Writing by Taigado Ike.
He was a good poet and hand-writer, and was the founder of Nanso school about 120 years ago, after being a student under Nankwai, Gisson and Rurikyo.
- No. 25. "Butterfly and Flowers" by Hoitsu Sakai.
Hoitsu was the son of a Daimyo (lord) who became a priest at the age of 32. He studied under Shiseki So and Ohokyo Maruyama. (18th century.)
- No. 26. "Waterfalls" by Kisui.
Professor of oil painting at Tokyo fine arts school. This painting is of the Yojo school.
- No. 27. "Lonely House" by Shuho Ikegami.
A member of the jury of the Imperial Salon. He studied under Kwanpo Araki.
- No. 28. "Fishing Boat" by Kwanzan Shimomura.
He studied under Gwaho Hashimoto. He is professor of Tokyo fine arts school, and a member of the jury of the Bijitsuin Salon.
- No. 29. "Morning Sun" by Chikuha Otake.
He studied under Tomone Kohori and Gyokusho Kawabata. He is a first-class contemporary artist.
- No. 30. "Three Claws" by Kohkan Otake.
He is a young brother of Chikuha Otake and also is a first-class contemporary artist.
- No. 31. "Kwannon by the Waterfall" by Kohkan Otake.
- No. 32. "Chinese Lady" by Seppo Ohoka.
He followed the technique of Maruyama school. End of Tokugawa period. (Middle of 19th century.)
- No. 33. "Mountain Goat" by Chikkoku Yoda.
He was a noted artist of Buncho school. (Late 18th century.)
- No. 34. "A Group of the Noble Men in China" by Tadahira Kitayama.
He was an artist of the Buncho school. (Late 18th century.)
- No. 35. Picture on Fan by Riukoh Takahisa.
A noted artist like his father, Aigai Takahisa. (Early 19th century.)
- No. 36. "Hotei and Moon (Hotei is a god of happiness)"
by Hakuin the Priest.
Hakuin was a Zenshu priest who established Shoinji. (17th century.)
- No. 37. Painting of Daruma by Toshinao Minamoto.
Calligraphy by Tohrei, the Zenshu priest. Early Tokugawa period. (17th century.)
- No. 38. Portrait of Nichiren.
Early 19th century copy of an ancient painting. Nichiren was the greatest religious reformer in Japan during the 13th century. He was also the founder of Nichirenshu of Buddhism.



AN IMAGE OF EMPRESS JINGO KOGO
Early Fujimara Period—8th to 10th Century

- No. 39. "Daruma" and Landscapes (three rolls) by Morinobu Kano.
Morinobu was a great artist of Kano school and the founder of the Kajibashi Kano. (Early 17th century.)
- No. 40. "Hundred Lucky Men" by Taiga Do.
Taiga Do was a founder of Nanso school. (Middle of 18th century.)
- No. 41. "Hundred Lucky Women" by Buson.
Buson was a famous Kaiku Sosho (Short poet). He was an independent artist. (Middle of 18th century.)
- No. 42. "Boy riding on ox in moonlight" by Chikuden.
Chikuden was a famous literary man who painted in the Nanso school. (Late 18th century.)
- No. 43. Landscape by Chioku Niu.
Chioku Niu was a student of Chiku Den. He successfully continued the style of the Nanga school into Meiji period. He died 23 years ago.
- No. 44. "Gajio (Painting Book)" by Chioku Niu.
- No. 45. "Plum and Nightingale" by Kokei Kobayashi.
Kokei is a first-class contemporary artist.
- No. 46. "Ancient Court Lady" by an unknown artist.
- No. 47. Group of goldfish by Sozan Suzuki.
Sozan is a good student of Kason in Tokyo.
- No. 48. "Flying Pheasant" by Koson.
Present.
- No. 49. "Tiger" by Sobun Wakaoh.
He is famous modern artist at Nagoya.
- No. 50. "Landscape" by Kaisen.
Kaisen was first an artist of Yojo school but he changed to the Nanso school under the influence of the famous Sanyo. (18th century.)
- No. 51. "A Chinese Nobleman Looking at Waterfalls" by Taiga Do.
Taiga Do learned art from Gion Nankai, Ruri Kio and Tosa Mitsuenobu, founded the Nanso school. (18th century.)
- No. 52. Painting by Chasan. Writing by Tosai.
Chasan a literary man, Tosai a famous brush writer. (Late 18th century.)
- No. 53. Landscape of Willow Village by Chiku Den.
Chiku Den was a literary man, but a member of the Nanso school.
- No. 54. Landscape by Sorin Gaishi.
Sorin Gaishi first followed Taiga school but became a student of Buncho. (Early 19th century.)
- No. 55. "Fighting Roosters" by Chin Zan.
Chin Zan was a Samurai and a war lord. He learned art from Kason and became a famous artist on bird and flower. (Middle 19th century.)
- No. 56. "Chicken Family" by Bai Itsu.
Bai excelled in birds and flowers. (Middle 19th century.)
- No. 57. "Snowing Landscape" by Taisan Hine.
An artist of Nanso school. (Early 19th century.)
- No. 58. "Bird and Pomegranate" by Taisan Hine.
- No. 59. "Chrysanthemum and Chicken" by Shiyen Sato.
Shiyen is a pupil of Katei Taki, who is now famous for birds and flowers. One of his paintings was bought by the Duke of Connaught on a visit to Japan.
- No. 60. "Orchid and Bamboo" by Ukoko Kawamura.
Ukoko was a student of Itsu Un and Tetsuo. He was also a judge of the supreme court. (Late 19th century.)
- No. 61. "Flower and Bird" by Katei Kodama.
Katei learned art from Chioku Niu. This is his masterpiece. (Late 19th century.)

- No. 62. "Pine and Stork" by Shuki Okamoto.
Shuki learned art from Kazan and was one of his four famous students. (Early 19th century.)
- No. 63. "Moon" (two rolls) by Shuki Okamoto.
- No. 64. "Rising Sun" by Kinkoku Yamamoto.
Kinkoku also was one of the four famous students of Kazan. (Early 19th century.)
- No. 65. "Moonlight and Crab" by Katei and Seyeko.
Sayeko, a famous artist of the Nanso school, usually painted beautiful women. Katei, a pupil of Seppo and Tetsuo, specialized on bird and flowers. He has been appointed as a juror of the Imperial art treasure. (Late 19th century.)
- No. 66. "Flower (Tree Peony)" by Katei.
- No. 67. "Waterfalls" by Katei.
- No. 68. Landscape by Hai Zan.
Hai Zan was an army officer. After he lost his right arm in the Civil War, he learned art, using his left hand. Later he became a provincial governor.
- No. 69. "Flower (Tree Peony)" by Sui Gen.
Sui Gen was a student of Kin Koku, Nanso school.
- No. 70. Landscape by Un Pio Nagai.
Un Pio was an artist of Nanso school. (Late 19th century.)
- No. 71. "Orchid" by Un Poi Nagai.
- No. 72. "Lakeside and Geese" by Shiyen Sato.
- No. 73. "Orchid and Rock" by Shiyen Sato.
- No. 74. "Daruma" by Shiyen Sato.
- No. 75. Landscape, and Bird and Flower by Shiyen Sato.
- No. 76. "Bird and Flower" by Keibun Matsumura.
Keibun was one of the famous artists of the Yoji school. (Early 19th century.)
- No. 77. "Sixteen Rakan (Juroku Rakan)" by Aigai.
Aigai was a fine student of Buncho. He was a specialist in Buddhist subjects. (18th century.)
- No. 78. "Landscape" by Baisoo.
Baisoo is one of the jury of the Government Art Exhibition, Tokyo.
- No. 79. "Seisho Nagon (Ancient Literary Woman)"
by Fuko Matsumoto.
Fuko is a great historical artist of the Meiji period. (Late 19th century.)
- No. 80. "Ao Kiri" by Gokaku Hirano.
Gokaku was a pupil of Cheko Den of the Nanso school. (Late 19th century.)
- No. 81. "Seven Perfume Flowers" by Kan Sui.
Kan Sui was an artist of the Nanso school. (Late 19th century.)
- No. 82. "Three Fans" by Kohsai, Seiga, and Suigai.
Famous artists of the 19th century.
- No. 83. Small screen painting "Peacock" by an unknown artist.
An example of Chin Nampin school. (18th century.)
- No. 84. Book of collection of paintings by several artists.
- No. 85. Writing of Jio So.
Jio So was one of the students of the famous Basho (poet) 200 years ago.

- No. 86. Velvet, cut into landscape.
Brown shades are painted in, the greys and blacks are natural color.
- No. 87. "Chinese Nobleman Fishing" by Gentai.
Gentai was a teacher of the famous Buncho, about 18 years ago.
- No. 88. Landscape by Buncho.
Buncho was the founder of the Buncho school, which utilized the teachings of both the Hokuso school and the Nanso school, 150 years ago.
- No. 89. "Mt. Fuji" by Kokan.
Kokan was the first to use the oil painting technique of the east in Japan.
- No. 90. Landscape and Plum Tree by Toyohiko.
Toyohiko was a student of Goshun, and specialized in landscapes.
- No. 91. Sketches by Bunrin.
Bunrin was a student of the famous Toyohiko. (Early 19th century.)
- No. 92. "Shaka Muni Butsu" by an unknown artist.
- No. 93. "A Noble Lady" by Mitsuoki Fujiwara.
- No. 94. "Geisha Girl" by Osa.
Contemporary painter.
- No. 95. "Chinese Fairy Story" by Gako San Jin.
- No. 96. "Amida Butsu (Buddha)" by an unknown artist.
(Late 17th century.)
- No. 97. "Bird and Flower" by Shun Kin.
Shun Kin was not only talented in painting but also in poetry and calligraphy. Done at age of 15 years.
- No. 98. Historical Picture (Hachiman Taro) by Tosen
- No. 99. "Orchid" by Kyou Hotari.
Kyou was a student of Chikuden.
- No. 100. Landscape by Shiyen Sato.
Sato is a noted contemporary artist.
- No. 101. "Kogo no Tsubone (Historical Picture)" by Moroshige.
Famous Ukiyoe artist, early period 18th century.
- No. 102. "Picnic Under Cherry Blossoms" by Niu Rin.
Niu Rin was first woman artist of Ukiyoe school, 160 years ago.
- No. 103. "Banzai Dance" by Hyaku Jyo.
- No. 104. Two rolls Buddhistic picture by an unknown artist.
17th century.
- No. 105. Landscape (Arashi Yama) by Seisui Hashimoto.
Seisui is a judge of the Imperial Art Institute.
- No. 106. "Chicken Under Flower" by Tosui.
Meiji period.
- No. 107. Landscape by Goko Kimura.
Contemporary artist.
- No. 108. "Hagoromo No Matsu" by Hodo.
Myth of Japan. Contemporary artist.
- No. 109. "A Chinese Nobleman Contemplating Waterfall"
by Norihide.
- No. 110. "A Tea Party" by Tessue.
Tessue is a contemporary artist, Nanso school.
- No. 111. "Old Tree Near the Beach" by Tessue.
- No. 112. "Lady's Appearance" by Soseki.
(18th century.)

- No. 113. "Lady's Appearance" by an unknown artist.
(18th century.)
- No. 114. "Lady's Appearance" by an unknown artist.
200 years ago.
- No. 115. "Orchid" by Rokkio Sugiura.
Rokkio, a viscount, is a member of the house of peers.
- No. 116. "White Hawk on Rock" by Chin Zan.
Chin Zan was a student of Kazan, a great artist of birds and flowers.
(Late 18th century.)
- No. 117. "Shirabyoshi Shizuka (Old Japanese Dancer)" by Kosen.
Kosen was a famous artist of the Maruyama school, 19th century.
- No. 118. "Beautifying of a Japanese Girl" by Seiyen.
Seiyen is a contemporary artist.
- No. 119. "Yoroi (An Armour)" by Sadayasu.
Sadayasu is a contemporary artist.
- No. 120. "Summer Landscape" by Juzan.
Juzan is a Nanso scholar, contemporary.
- No. 121. Historical Painting by Jukinobu Kiyohara.
Daughter of the well-known artist, Tanyu Kano, she became one of the most famous women painters of the 17th century.
- No. 122. "Bird and Bamboo" by Hogai Kanoo.
Hogai was a great artist of the Meiji period, one of the founders of the Tokyo fine arts school.
- No. 123. "Moon and Bird" by Kisho Kimura.
Kisho is a contemporary artist and the father of K. Kimura of Seattle. He is the only living student of the famous Shuki Okamoto.
- No. 124. Young Girl's Appearance (end of Tokugawa period)
by Taito.
Taito's painting is very similar to Hokusai.
- No. 125. "Mt. Fuji" by Kio Ho.
Contemporary artist.
- No. 126. "Two Chinese Philosophers" by Kaisen Oda.
Kaisen, with Buncho, is the great character artist of the past 200 years.
- No. 127. "Tiger" by Raiki.
Contemporary artist.
- No. 128. "Chinese Pheasant" by Raiki.
Contemporary artist.
- No. 129. Cartoon of Eleven Characters by Busson Taniguchi.
Busson, like Basho and Shiki, was a famous poet. He was self-taught in both painting and poem writing. (Late 18th century.)
- No. 130. Basket of Flowers by Ruri Kio.
Ruri Kio was a Samurai instructor of twenty-four courses. (18th century.)
- No. 131. "Two Sisters of Tokugawa Period" by Kokan Shiba.
Kokan Shiba was the first artist of oil painting in Japan. He studied engraving from the Dutch. This example shows his oil painting technique. 1747-1818.
- No. 132. Two makimono showing custom of Genroku period. Artist unknown. 18th century. Moronobu school.

Prints

ALTHOUGH wood prints in Japan date from the fifteenth century, their extensive production began in the middle of the seventeenth century with the work of Moronobu. These prints were inexpensive and were bought chiefly by the lower classes. With the beginning of the eighteenth century, Kajonobu was the first to design portraits of actors which later formed one of the staple themes. These were used as advertisements. At this same time, Masanobu was the leading artist and greatly increased the range of subjects.

The first two-color prints date from about 1740, while the polychrome prints were introduced about twenty-five years later by Haranobu, who was the outstanding artist of that period. In applying color a separate block has to be cut for each pigment. A two-color print would therefore demand three prints, for the linear design would be on a separate plate.

In the latter part of the eighteenth century, Shunsho did his notable series of actors. Utamaro, who was in part contemporaneous, is usually considered to have been the greatest master of figure design, although he was rivaled at the same time by Yeishi and Togokuni.

At the beginning of the nineteenth century, Kiyonaga was the dominant artist in this field. Many of his pieces are in the form of diptychs and triptychs. After Utamaro's death in 1806, the art rapidly declined. It was regenerated, however, by the great landscape prints done by Hokusai and Hiroshige before the middle of the nineteenth century. In the meanwhile, Kuniyoshi and Kunisada were the outstanding masters of figure design. After Hiroshige's death in 1858, aniline dyes were introduced. Since then no very outstanding artist has worked in this medium. At present there is a revival of the art.

No. 133. Toyohiro Utagawa.

No. 134. Suntei Katsukawa.

No. 135. Keisai Yeisen.

No. 136. Kiyonaga Torii.

No. 137. Hokusai (1).

No. 138. Hiroshige (3).

No. 139. Prints (6).

No. 140. Toyokuni.

No. 141. Hokusai (1).

No. 142. Prints (59).

No. 143. Prints (120).

Wood Sculpture and Bronze

SCULPTURE has always played an important part in the religion of Japan. The reverent attitude of the people towards these pieces resulted in the surprising number of examples extant today.

Few examples in stone remain of the sculpture of the pre-Buddhist period. There survive, however, from this early period a large number of haniwa, or baked clay figures of men, women, animals and birds, which decorated the burial mounds of illustrious personages. The real history of Japanese sculpture may be said to date from the official introduction of Buddhism from Korea in A. D. 552. Naturally Japanese of Korean descent were among noted sculptors of that time. A noticeable development occurred in the sculpture of the Hakuho period (645-707), when magnificent figures in bronze were cast. Tempyo (708-781) was a great period of sculpture when thousands of Buddhistic images were created in clay, wood, dry lacquer and bronze. The gigantic seated Buddha of Todaiji, measuring some 53 feet in height, was cast at that time. Power and strength may be said to characterize the sculpture of this age, with a tendency to combine realistic with idealistic elements.

The new sects of esoteric Buddhism, Tendai and Shingon, infused a new life into sculpture in the early Heian period (782-888), many learned priests and talented sculptors devoting themselves to the production of deities in wood so faithful to the originals in the sutras that they long served as models for forms.

At the beginning of the early Fujiwara period (889-1068) sculptors simply followed in the footsteps of their predecessors, until the appearance of the great master, Jocho. With the assistance of his pupils, Jocho completed a wooden image of Dainichi (mahavairocana) 32 feet high for Hoshoji, and hundreds of smaller statues. In the later Fujiwara period (1069-1183) a tendency became apparent in the direction of excessive detail, elegance and over-emphasis, and by the end of the Fujiwara period the work had become weak and effeminate. In the products of masters only were life and vigor maintained.

The preceding era was succeeded in the Kamakura period (1186-1335) by something bold and strong, the romantic

giving place to the dramatic. Naturalistic representations were introduced, such as the insertion of rock crystals for the eyes and the use of strong colors and cut-gold for the decoration of robes, etc. Though wood was the most common material, the masters worked in bronze as well.

In the Nambokucho (1336-93) and Ashikaga (1394-1573) periods the art of sculpture stagnated, though some dignified portraits in wood were produced. Representation reached the extreme of elaboration, and the statues of deities became more human in character. It is to be noted that many sculptors of the time turned their attention to carving masks used in the *No* drama, which flourished among the feudal lords. During the peaceful Tokugawa regime (1603-1867) the talent of sculptors was mainly turned to the production of articles of luxury for the people. *No* masks required a high degree of skill, and a great demand was created for smaller carvings in wood and ivory, such as netsuke. Work characteristic of the period is to be found, however, in the carvings adorning temple buildings and shrines.

With the restoration of power to the imperial throne in 1868, which was followed by the abolition of the feudal system, a change came over Japanese sculpture. The introduction into Japan of Western clay-modeling, first taught at the Tokyo School of Arts, gave a great impetus to the development of sculpture in Japan. Not only has the new technique found a large number of followers, but the traditional wood-carving has received a great stimulus which has led to improvement. The traditional school, however, still continues to work mainly in wood, while the exponents of foreign ideals choose bronze, marble and clay, as well as wood. (From Encyclopedia Britannica.)

No. 144. Wood sculpture—Kirin (Sacred Animal) 17th century. Artist unknown.

This piece is from top of pillar (abacus) of 12th century shrine.

No. 145. Wood sculpture—Yo Jio (Chinese Assassin). Artist unknown. 18th century.

No. 146. Wood sculpture—Ho-o (Sacred Bird). Artist unknown. 10th century.

A part of the Old Temple's decorations.

No. 147. Wood sculpture—Kanzeon Bosatsu. Artist unknown. 12th century.

An expression of Buddha's heart.

No. 148. Wood sculpture—An Image of Roshanabutsu. Artist unknown. 10th century.

No. 149. Wood sculpture—Two pieces. A part of Old Temple's decoration. 16th century. Artist unknown.

- No. 150. Wood sculpture—One Bosatsu of Kofukuji Temples Sentai-butsu. Artist unknown. 8th century.
- No. 151. Wood sculpture—An image of Kokuzo Bosatsu (Akas' agrobha). Artist unknown. The expression of the wisdom. 12th century.
- No. 152. Wood sculpture—An image of Jido Bosatsu. Artist unknown. 10th century.
- No. 153. Wood sculpture—An imagination of Amizabutsu. Artist unknown. 10th century.
- No. 154. Wood sculpture—An imagination of Amiza Nyorai. Artist unknown. 14th century.
- No. 155. Wood sculpture—Bosatsu. Artist unknown. 16th century.
- No. 156. Wood sculpture—An image of Empress Jingo-Kogo. Artist unknown. Early Fujiwara period, 888—1068 A. D. Exceedingly rare piece.
- No. 157. Bronze—An imagination of Kiyuzei Kwannon. Artist unknown. (Avalonites' vara.)
This is a Greek art and came to Orient at such early period as 8th century and still shows the skillful technique of the work.
- No. 158. Lacquer finish head of Bosatsu Kanshitsu. Artist unknown. 8th century.
- No. 159. Wood sculpture—Kogo Butsu. Artist unknown. Shakmuni-butsu. Tokagawa period.
- No. 160. Wood sculpture—Kogo Butsu. Artist unknown. Fudo Myo O. Tokugawa period.
- No. 161. Bronze—Eleven Faces Kan On. Artist unknown. 12th century.
- No. 162. Mask Used for Bugaku Dance. Artist unknown.
- No. 163. Priest's Rosary. 12th century.
- No. 164. Gong. 220 years old.
- No. 165. Wood sculpture—Dragon Head. Artist unknown. Tokugawa period.
- No. 166. Bronze box in form of turtle. Early 19th century.
- No. 167. Two bronze rats. One bronze crab. One bronze frog.
- No. 168. Incense Burner and Pair of Peacocks. Artist unknown. 17th century.
- No. 169. One pair old flower vases (ikebana). Silver inlaid.
- No. 170. Three Ramma (Open woodwork used in doorways). Tokugawa period.
- No. 171. One Hanging Bell (Tsuru Gane). 235 years old.
- No. 172. Bronze Statue (Chunzei Hachiro). Maker: Yoshimitsu, contemporary.
- No. 173. One copy of Shrine Temple.
- No. 174. One bronze turtle.
- No. 175. Yeki Rei (Bell).
Given by the Mikado to his general for requisitions of army supplies.
- No. 176. Incense Burner. Kirin (Sacred animal). Artist unknown. End of Tokugawa period.
- No. 177. Incense Burner Ho-o (Sacred bird). Artist unknown. 16th century.
- No. 178. Dora (Gong). Tokugawa period.



FLOWER AND BIRD
By Katei Kodana—Late 19th Century

Flower Arrangement or Ike-Bana

ACCORDING to old and strict rules, the simplest bouquet for temple or home was not only of symbolic import in its arrangement, but in its choice of flowers, shrubs, or branches which were appropriate to the season or to the festival or ceremony of the moment. There are fundamental rules governing the construction of all bouquets—these are, of course, modified to suit the taste of the designer and the kind of plants used.

Preceding schools of flower arrangement, known as the Rikka, Ike-Nobo, and the Higashi-yama, have been more or less replaced by the great school of Enshu, which is today the most popular in Japan.

Here the flowers and branches are arranged and shaped with the thumb and third finger of the right hand. The active and passive principles of nature are carefully considered, and three main stems or branches form the basis of its law: Chi is the Earth branch; Jin, the Human, and Ten, Heaven. Chi is the lowest, Ten the highest, and Jin is between the two. Ten is placed in the center, Chi on one side and Jin on the other. This simple, symbolic scheme is often developed into a more elaborate and complicated symbolism, but simplicity of outline is always adhered to.

In the Cha-no-yu (Tea Ceremony) the arrangement is known as the Nage-komi method, and is characterized by extreme simplicity and absence of formality.

Ceramics and Cloisonne

THE JAPANESE learned the technique of potting from the Chinese in the 15th century. It was not until the 17th century, however, that suitable clay was found in the Arita district of the Province of Hizen to permit the establishment of the industry. The product of this district was called Imari by the early Dutch traders. This name was taken from the chief port in the district. Later the industry was established in the Kutani district of Kaga, as well as in other places. Many of the wares were close copies of Chinese pieces. In the early part of the 19th century, porcelain of egg-shell thinness was produced at several centers. At this same time, the art of decorating with gold enamel was developed at Kyoto. Satsuma is a pottery made on the island of that name but it is decorated in Kyoto. The elaborate designs are intended to satisfy the export demand.

Cloisonne is an enamel decoration which is usually applied to metal and, more rarely, to porcelain objects. This metal is applied to the surface making the outline of the design. Paste for the different pigments is then placed in the compartments thus delineated. The object is then fired. The enamel thus formed shows a somewhat irregular surface which has to be ground until the wires are exposed. It is then polished. The earliest cloisonne is of Chinese origin. The art reaches its highest technical skill in the modern pieces.

- No. 179. Japanese Cloisonne. Small vase with stork on blue ground. Small vase with flowers on blue ground. Small vase with oak leaves on buff ground.
- No. 180. One antique jar.
- No. 181. Three Satsuma incense burners.
- No. 182. Satsuma. Rouge pot about 90 years old. Incense burner. Pair of small vases on lion's back. Miniature vase—Butterflies and net. Miniature vase—Flowers. Miniature bowl—Flowers.
- No. 183. Pair of Imari plates.
- No. 184. Porcelain pitcher coated with black lacquer and painted in gold.
- No. 185. Two pieces Old Kutani Flower Vases.
- No. 186. One pair Cloisonne Flower Vases. Early Meiji period.
- No. 187. One pair Satsuma Flower Vases and one piece Old Satsuma Small Bowl.

- No. 188. Old Seto Porcelain. Lucky Girl.
No. 189. Old Hakata Porcelain. Daruma (Priest).
No. 190. Three Dishes (Kutani, etc.).
No. 191. Two Cloisonne Cases.
No. 192. Two Tea Bowls. For Cha No Yu.
No. 193. Old Kutani Tea Cup.
No. 194. Old Kutani Water Bowl.
No. 195. Flower Vase (Satsuma Yaki).
No. 196. Two Flower Vases. Maker: Kozan Makuzi. One Plate.
No. 197. Three Flower Vases. Imbe Yaki. One Ash Tray.

Swords

IN THE DAYS OF OLD, the Japanese Samurai (noblemen) wore two swords in their girdles. These weapons were chiefly intended for personal adornment. The beauty depended largely on their decorative accessories. The artistic designs and the technical skill shown in this sword furniture places the Japanese in a supreme class as metal workers. The accessories consisted of five parts: the sword guard (tsuba), the ring above it (tuchi), the cap of the hilt (kashira), two elongated decorative objects on each side of the hilt beneath the cordage (menuki). All of these articles are greatly valued by collectors.

- No. 198. Sword. Maker: Muramasa. 14th century.
- No. 199. Sword. Maker: Bizen Norimitsu. 14th century.
- No. 200. Sword. Maker: Ohsumi Hisakuni. 13th century.
- No. 201. Sword. Maker: Tayma Kuniyuki. 14th century.
- No. 202. Sword. Maker: Bizen Morikage. 14th century.
- No. 203. Sword. Maker: Sadamune. 13th century.
- No. 204. Sword. Maker: Bizen Yasumitsu, one of the most skillful sword makers equalled in this art only by Nagamitsu, Kanemitsu, Tadamitsu, and Morimitsu. 15th century.
- No. 205. Sword. Made by Goh Yoshihiro Matsukura, the best sword maker among Masamune's smiths. His swords are exceedingly rare, due to his premature death when but thirty years old.
- No. 206. Sword. Maker: Yamashiro Nobukuni. 14th century.
- No. 207. Sword. Maker: Bizen Tsuguhiko. 15th century.
- No. 208. Sword. Maker: Bingo Masahiro. Best sword maker in Bingo. 15th century.
- No. 209. Sword. Maker: Nagasome Okimasa, son of Kotetsu. 250 years ago.
- No. 210. Sword. Maker: Awataguchi Tadatsuna, skillful engraving. 17th century.
- No. 211. Sword. Maker: Tsushima Tsunemitsu. 18th century.
- No. 212. Three ladies' swords. Maker unknown.
- No. 213. Sword. Maker: Hisayuki Kawai. He was samurai end of Tokugawa period.
- No. 214. Sword. Maker: Minamoto Kiyondo. Tokugawa period.
- No. 215. Sword. Maker: Bunju Shigekuni. Tokugawa period.
- No. 216. Sword. Maker: Senjuin Yamato. 13th century.
- No. 217. Sword. Maker: Kotetsu. Late 16th century.
- No. 218. Sword. Maker: Naminohira Yukiyasu. 14th century.

- No. 219. Sword. Maker unknown.
- No. 220. Sword. Maker: Kanefusa Seki. 15th century.
- No. 221. Sword. No name of maker; style of Shosho Masamura.
- No. 222. Sword. Maker: Gessan Sadakatsu, contemporary. Soshu Masumune style.
- No. 223. Sword. Maker: Tadayoshi Hizen. Early Tokugawa period.
- No. 224. Sword. Maker: Tadimitsu Bizen. 13th century.
- No. 225. Sword. Maker: Sukenao Tsuda, famous sword maker. Tokugawa period.
- No. 226. Sword. Maker: Tadahiro Hizen. Tokugawa period.
- No. 227. Sword. Maker: Kuniteru Isenokami. Tokugawa period.
- No. 228. Sword. Maker: Kanesada Izunokami. 16th century.
- No. 229. Kozuka (small knife). Tokugawa period.
- No. 230. 25 Kozuka.
- No. 231. 85 sword guards and nine small articles for swords. 12th to 18th centuries.
- No. 232. Arrowpoints. Second to fifth century, B. C. Two of Tokugawa period.
- No. 233. Three antique Helmets—one with plume.
- No. 234. One complete set of armor, used by General, early part of Tokugawa period.
- No. 235. One set of armor, Tokugawa period.
- No. 236. Jingasa (Lacquered helmet).
Material pressed paper. Used by high class of Samurai. Tokugawa period.
- No. 237. One pair of Abumi (stirrups).
- No. 238. One set armor. Tokugawa period.
- No. 239. A part of sword handle. Second century, B. C.
- No. 240. Seven sword guards.

Miscellaneous

No. 241. 100 Netsuke.

A netsuke is a small object which was made to be attached to the end of the cord from which the medicine box (inro) was suspended. The cord is passed under the sash (obi). The presence of the netsuke prevents it from slipping, while the suspended object hangs below. Although netsukes are chiefly of ivory or wood, they show an infinite variety in subject and design. Their use dates principally from the 17th to 19th century. Many of the best specimens were made in the latter part of the 18th century.

The Japanese costume does not permit any jewelry for the men. The nobleman of the day showed their wealth chiefly by their magnificent swords. Netsukes and inroes were worn principally by the prosperous merchant-class as an ornament taking the place of the swords, which they were not permitted to carry.

No. 242. Inroe.

Bronze with gold medallions. 18th century. Lacquered ivory inlaid with carved mother-of-pearl. Late 19th century.

No. 243. Five vases of inlaid metal. Modern Kyoto work.

No. 244. Eight miniature metal inro.

Two miniature ivory inro.

Four miniature lacquer inro.

One miniature wood and soapstone inro.

No. 245. Four miniature ivory boxes.

Four metal cosmetic boxes.

Seven small metal boxes.

One pocket writing set in metal box.

No. 246. Tall ivory figure of Gama Sennin.

Two metal and bamboo pipes.

No. 247. One gold screen.

No. 248. One wood chest lacquered painting, 150 years old.

No. 249. One Old Priest Robe.

No. 250. Three Old Cloth Materials (altar pieces).

No. 251. One screen (wood inlaid).

No. 252. Historical picture by Senkiyo. Contemporary artist.

No. 253. One embroidered picture.

No. 254. Lacquered Lunch case. Used by Daimyo at picnics. Genroku period. 18th century.

No. 255. Toilet sets.

Seven pieces. End of Tokugawa period.

No. 256. Lacquered Smoking Set (three pieces).

Tokugawa period. High class family use.

No. 257. Jewel Cabinet. Ornamented with over 100 Menuki made at end of Tokugawa period.

No. 258. Wedding Wine Jug.

No. 259. Smoking Pipe.

Made of sterling silver. End of Tokugawa period.

No. 260. One roll of Buddhistic scripture. 16th century.

No. 261. One book of Buddhistic scripture. 15th century.

- No. 262. One book of Buddhistic scripture. 10th century.
- No. 263. 25 pieces frog collection.
- No. 264. Iron water jug.
- No. 265. Heavy lacquered writing box.
- No. 266. Fan and crystal necklace.
- No. 267. One set cigarette case.
- No. 268. Two lacquered cake boxes.
- No. 269. Wood cake box. Used by common people.
- No. 270. Chano Yu water boiler (100 years old) and tea sets.
- No. 271. 60 coins. (Used during the years 60 to 320).
- No. 272. One mirror (13th century).
- No. 273. One hanging lantern (17th century).
- No. 274. Lacquered rice bowl. 12th century.
- No. 275. Lacquered incense case. Genroku period. 18th century.
- No. 276. Lacquered wine bowls.
Three in set. Genroku period. 18th century.
- No. 277. Lacquered wine bowl.
Three in set. Meiji period. (See royal mark.)
- No. 278. Lacquered box.
Used by high class Samuiri family. Tokugawa period.
- No. 279. Daimyo's private letter with lacquered case. Letter describes Shogun Iyemitsu's wedding. 17th century.
- No. 280. Four jewelry boxes. Tokugawa period.
- No. 281. Two inro medicine cases.
The inro is used to carry medical supplies. Tokugawa period.
- No. 282. Two purses.
Used by the young girls of Royal families. Early Tokugawa period.
- No. 283. Pair of old Kimekomi Hina dolls.
- No. 284. A pair of Saga dolls.
Lucky symbols of golden wedding.
- No. 288. Three gunpowder cases. Tokugawa period.
- No. 286. Hair pin for decoration in Tokugawa period.
- No. 287. Fukube (Natural wine bottle). 18th century.
- No. 288. Eight pieces of necklace stones. Fifth century, B. C.
- No. 289. Two pieces of Gold Ring.
Used as part of decoration. Fifth century, B. C.
- No. 290. Two pieces showing parts of lantern. Used during fifth century, B. C.
- No. 291. Three mirrors. Made in the first, fifth and the tenth centuries.
- No. 292. One mirror Ashikaga period. 15th century.
- No. 293. One mirror Tokugawa period.
- No. 294. Two-inch crystal ball. Three crystal balls mounted on a group of quartz crystals.
- No. 295. One silver screen.
- No. 296. Two embroidered wall hangings.

No. 297. One pair Koma Inu, Soma Yaki.

No. 298. One set dolls of Hina Ningio (Girls' Festival).

On the third day of the third month is held the Hinamatsuri, the feast of the girls, or, as it is sometimes styled, the feast of the dolls. Dolls beautifully dressed, often representing historical personages, are given as presents, and are used to decorate the houses. Sake, served in diminutive sake bottles and cups, is almost universally drunk. The cherry tree is the special plant of this festival, but the peach blossoms, symbolizing marriage, is also used. (From "Japanese Art Motives," by M. R. Allen.)

No. 299. One set dolls of Satsuki Ningio (Boys' Festival).

The Boys' Festival, Tango-no-Sekku, is celebrated on the fifth day of the fifth month. Boys are presented with miniature suits of armor, swords, banners, and other military equipments, and stirring tales of ancient heroes are told to them, that their ambition may thus be excited. Large carp, made of paper or of cloth, are hung upon poles in front of the homes; they are made so that the wind inflates them and gives them a wonderfully lifelike appearance. This fish, the symbol of perseverance, suggests to the growing youth the idea that as the carp swims up the river against the current, so will the sturdy boy, overcoming all obstacles, make his way in the world and rise to fame. The ayame, a species of iris, is the flower dedicated to this festival.

No. 300. Tea Room (Cha Shitsu).

Built especially for this exhibit by Y. Ogasawara and is as far as possible an actual sized reproduction of a four and a half mat Japanese tea house. Mr. Ogasawara has kindly donated considerable time and skill to this undertaking. Every Japanese residence usually contains one room with one or two alcoves (the tokonoma). This room is used as a guest room at night and, in the daytime for receptions or as a dining room. Its furniture seldom consists of more than a table and a few cushions. The decorative interest is usually centered in the Tokonoma. In this alcove a single kakemono is usually hung, while below it on a slightly raised platform, decorative objects or flowers are placed. The subjects of the paintings and the flowers depend on the season and the current festivities. Aside from the tokonoma, the walls are left bare and the texture of the plaster or the grain of the wood is considered of sufficient interest.

No. 301. Embroidered picture. Presented to Japan Society of Seattle.

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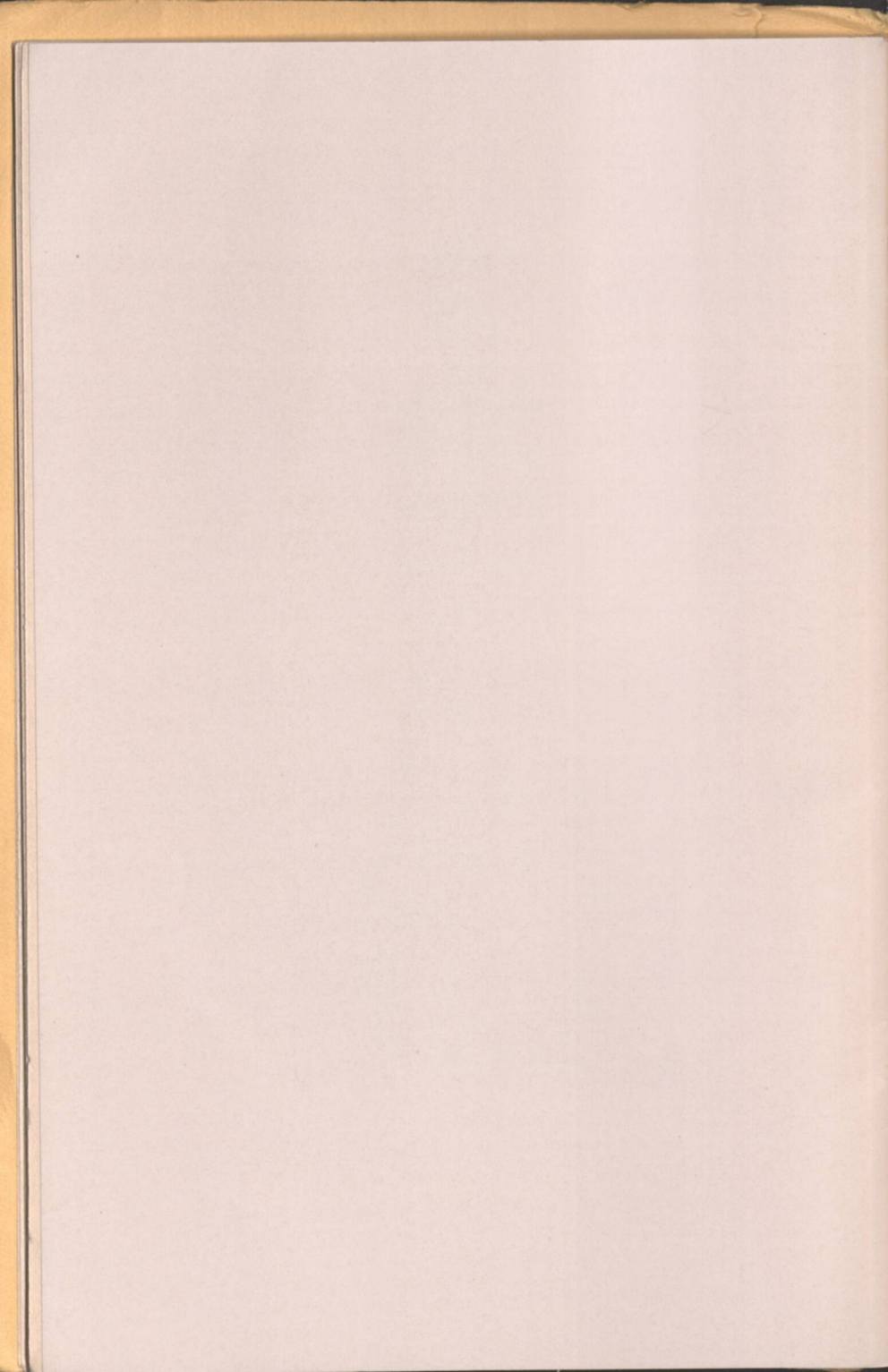
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KIYUZEI KWANNON

Artist Unknown—Bronze, 8th to 10th Century



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